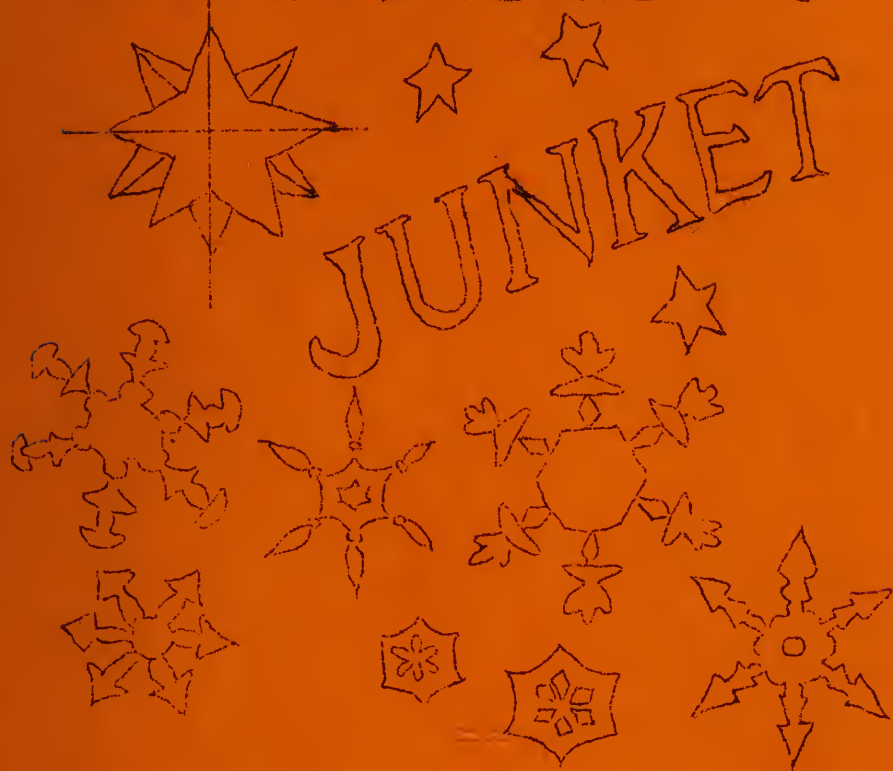


NORTHERN



JUNKET

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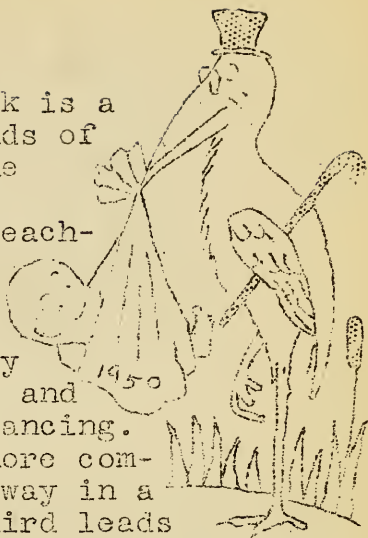
\$2.00 per year

Vol. 1

No. 9

TAKE IT OR LEAVE IT

Taking account of stock is a general practice in all kinds of endeavor at this time of the year. So-o-o. Square dancing attendance and enthusiasm reached an all time high and in doing so, approached the same turns in the road that it did 50 years ago. One way leads to roughhouse dancing and the death knell of square dancing. Another leads to more and more complex figures, and loses its way in a slough of despondency. A third leads down a straight but rough path dodging the detours of temporary enchantment. Those choosing this way are the courteous, co-operative people who make up the bulk of the square dance fraternity. This is the way we MUST take if square dancing is to survive.



We noted too, an accelerated interest in all forms of international dances. We believe that ten years from now this type of recreation will be as popular all over the nation as is square dancing today.

We also became aware of the growing interest in couple dances, especially among the 1949 converts. All of this growth of interest seems to us to be a healthy way of progress. We look for increased attendance at all folk dance camps especially in those offering both square and folk dances. Good dancing to you all.

STOP BRAGGING
by
ED DURLACHER



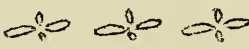
That's an awful heading for an article. Nevertheless it does apply to most of us in the square dance world.

How many of you remember the crash of 1929? Every Tom, Dick and Harry just KNEW that the world was rosy. So rosy in fact, that all they had to do was to rest on their laurels and clip the coupons from off their stocks. After all, wasn't there money to burn - and believe it or not, there were people who did just that to show their affluence - and wouldn't this mode of living continue forever and ever? And then the crash! What brought it about? People bragging about what they did NOT have but thought they had. A pyramid that had no sound foundation. Too much talk and very little action on the part of those who just lu-ove to ride the crest and allow 'George to do it'.

As I look over the square dance field today I get the same impression. We are riding a wave of popularity and, just because WE are interested we feel that EVERYBODY is. Each section of the country would have us believe that theirs is the home of Square Dancing. In fact I know of certain parts of the country that knew very little or nothing about square dancing ten years ago and now brag that it was there that it had it's birth years and years ago. Pride is a wonderful thing but at times it proves our undoing.

"Oh", you say, and probably in all sincerity "OUR section can prove it beyond doubt". Can

you? May I ask a very pertinent question ? How many on YOUR OWN STREET go to square dances? The other day I asked this question in a city that does considerable bragging about the tremendous numbers they have going to square dances. For a moment this party looked at me and then admitted NOT A ONE. A while later we went to the dance. It was the only one being held that night. On the floor there were all of twelve sets and each set more or less 'closed' sets, who met at the dance each time it was held. For an outsider to come in, was to sit all evening. I know, because I asked my friends NOT to introduce me. I just wanted to appear as a stranger. Not once during the night did anyone offer a place in their set, and when I tried to get a partner several times, I found none available. (It might have been my bald head or protruding waistline) Now this is not just local in that particular city, but all over the country.



Those of you who subscribe to NORTHERN JUNKET are very much interested in this field, and have so much to do in order that square dancing shall continue to live. That it shall is up to each and every one of us.



I have just completed a partial survey to determine the approximate percentage of the population who voluntarily go to square dances. This does not count those who have it in school or college, or who are taken to one for a trial. It means only those who attend of their own volition. Before giving you the figure let me digress for a moment.



The other day I read in a square dance magazine that it was 'guessed' there were 50.000 in the city area square dancing. Now that really is a powerful number. This city has a population of over 3.000.000 and if we count the outlying sections, about 4.000.000. This 50.000 guess

-ed at is made up largely of clubs with closed membership. How many of these belong to numerous clubs we do not know. But let's take this claim as is and reduce it by $1/5$ and we have 40,000. This is still a staggering number, or so it would seem by all the digests.

In another city I was told that THEY had the mostest. In fact they claim supremacy. After a careful check on the various club dances I attended I found, for the most part, the SAME faces each night. In a casual way I asked about this and was told the CALLERS were different. For the average club they have four or five callers doing the calling; all are 'amateurs' and know about five or six calls each.

Now back to the survey. At the present time with all of the publicity square dancing is getting from the newspapers, magazines, movies, and the 'Hollywood' influence, we have EIGHT NINTHS of ONE PERCENT. This is in the neighborhood of ONE FORTIETH of what social dance has.

Our trouble I believe, is that we are actually believing our press notices. When that happens, we are heading for a very nasty fall.

Should you wish to make a survey in your own community, simply set yourself up as an inquiring reporter at the main intersection of town. Ask of each person "where is there a square dance in town tonight?" We have done this many times all over the country where we were attending a Square Dance Festival. In one city we were told that the newspapers had been writing about it for six weeks, that the radio stations were plugging it several times daily, and that EVERYBODY in town was talking about it. All they said about advertising was true, and we knew they really had gone whole-hog in their efforts. Here, I thought, would be THE place to make the inquiring

reporter test and so explained it to the committee. Laughingly they agreed, and so the next morning, all decked out in square dance costume of that area, we posted ourselves at four corners of Main Street. Glancing down the street I saw the Municipal Auditorium, on which, in letters 10 foot high was plastered SQUARE DANCE FESTIVAL, and the date. We stayed there for three hours and stopped FOUR HUNDRED people. Of that number only five were aware of the festival and two of the five were members of one of the clubs. This city has a population of 225,000.

It would be foolish to say that square dancing has not progressed over the past ten years. The progress has been amazing. BUT, and let there be no doubt about this, there is still a job ahead for all of us, seeing that the foundation is STRONG. The moment we relax and 'let George do it' we will allow it once again to become as dormant as it was ten years ago.

How best to keep it going? Get the younger generation interested. In order to do this we must not frown on their dances, and invite them to join ours. Keep your dances away from excessive speeds and roughness. In some sections of the country the folks past 30 cannot keep up and so are dropping out faster than new people are coming in. Welcome the new people and make them feel WANTED. Train new callers. Broaden your square dance knowledge by including other sectional dances. Keep your dances as they are and take pride in doing and sharing them with others, and

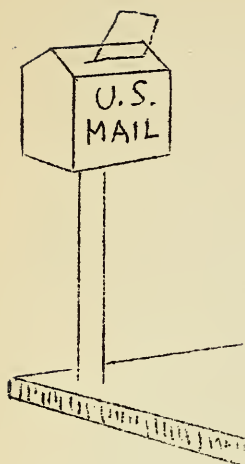
STOP BRAGGING.



THROUGH THE MAIL

by

Duke Miller



Dear Ralph;-

You asked for it and here it is:-

When you, Gene Gowing, and Larry Pickett started to teach dancing at Camp Marienfield about five years ago, no one in the world could have convinced me that I would ever become a "bug" on square dancing. You can probably remember the night one of the youngsters dared me to take part and was surprised when I somehow managed to keep from falling over my own feet.

That was the first time I had attempted to square dance since my student days at Springfield College nearly 25 years before. Part of our training to be physical directors had been courses in fundamental folk dancing, but most of us never attempted use of that material after graduation.

My real interest started three years ago when our Gloversville P.T.A. converted into the P.T.S.A., giving the students a voice in the organization. Their primary objective was to provide a decent place where teen-agers could enjoy themselves on week-end evenings. Toward that end they began their L.S.M.F.D., Learn Some Mighty Fine Dancing program. Starting from scratch, Mrs. "Bonnie" Buchner soon taught several hundred junior and senior high students the fundamentals of round dancing and a great deal about proper dance hall conduct.

The first time I dropped in to see what the group was doing, I happened to hit the night



the teacher switched to square dancing. She was having her troubles with about 300 youngsters in a large gym with no speaking system. Blessed (or cursed) with a train-caller's voice (as you well know) I volunteered to relay her instructions and that was my downfall. I soon found myself dropping in every week. Of necessity, I had to study enough to keep ahead of the class, and some things I had taken in college gradually came back to me.



Due to the fact that square dancing was nearly forgotten in this area, our biggest problem was to break down the area belief that good dancing consists of playing the music as fast as possible and trying to throw your partner through the roof. In fact, the only square dancing most local people had seen, was in some dive where youngsters could not be taken.

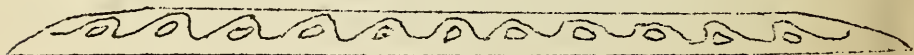
Our next move was to combine high school boys and girls gym classes so that each student could have 3 periods of instruction and practice on school time. With exception of two with honest religious scruples we had no wall flowers and no objectors among the students. Since most of them had done a little dancing to records in the grade schools, our task was simplified. One day two members of our State Department dropped in to visit, and caught me in sweatclothes teaching boxing to a class of 70 boys. When they expressed an interest in the method we used with dancing, I had the girls' teacher bring her next class to the boys gym and I called squares for my boys and her girls. My visitors nearly had hysterics and have told some tall tales about the way I teach boxing in one period and square dancing the next.

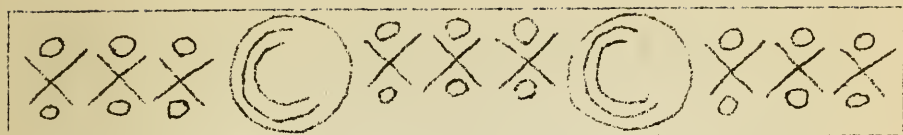
★ From this start, interest in the P.T.S.A. affairs went up by leaps and bounds. Soon both gyms were used with Sr. High School in one and Jr. High school in the other the same evenings. This program is still in operation during cold weather while the activity moves outdoors with the dancing on blacktop areas in the summer. Occasionally, a really big affair is staged in our armory with nearly 2,000 youngsters attending free of charge. Too much credit cannot be given to the P.T.S.A. adult workers. I personally know several couples who donated their services for 28 straight week-ends last winter.

★ Foreseeing the eventual demand influenced me to take advantage of being in New Hampshire during the summer months. Although I had been connected with Marientfield since 1921, I never paid much attention to the dancing in that area. What a change!! At the tender age of 45, I started to chase you and Gowing wherever you called and accusations of being crazy or in second childhood were two of the milder comments. Soon I began to teach and call at camp. Frankly, I copied phonograph records, stole calls and mannerisms without compunction, and finally developed a few things of my own.

★ Returning to Gloversville that fall, I soon found my good nature being imposed upon to the extent that I had to put my calling on a professional basis. This has many advantages, but you were right in your contention that a man loses some of the fun when he turns pro. My present calling schedule will give you some idea of the results of our missionary work.

Every Monday until April 4th. I have the Adult Do-Si-Do-Club, conducted as part of Glovers





ville Evening School. It is a group of slightly over 100 who really want to be better dancers and will be of "Bell's Barn" calibre by spring. We turned down at least another 100 due to the limited size of the hall.

Every Tuesday I teach and call for a group of adults under the Amsterdam Recreation Commission. They are all beginners, using a wonderful floor, capable of accommodating 4-500 dancers, and we are rapidly approaching that number.

On alternate Wednesdays we really work for 2 hours with the P.T.S.A. Quadrille Club. This group of 120 teen-agers are self organized with their own officers, etc., for the set purpose of becoming good enough to dance exhibitions. They do Adirondack, New England, and Western type squares with a start on folk and contra dances. Last year their appearance before a total of 35,000 people in eight nights of the Amsterdam Sportman's Show, started the move for a program in that city. They will dance on television this year.

Each Friday night I call for the regular P.T.S.A. dances, using both of our school gyms. There is no longer much teaching at these parties, but they alternate round and square dancing every 15 minutes. Over 1600 different students are involved, but seldom over 400 at one time.

Saturdays I am back in Amsterdam with teen-agers, also under the Recreation Commission. The most we have had to date is 467, but this can easily double or triple as no admission is charged and the place is enormous.

♥ So in three short years a hobby has become a professional interest for me. Having given up active coaching and officiating after 25 years of service, the dancing fills a hole in my life financially as well as physically. Fortunately my wife is interested as much or more than I. Her experience is typical. Until September, 1948, she would not attempt square dancing as she had seen nothing but the rough-house, so-called western type of this area. When I brought her to the final session of the '48 Folkways in Peterboro, she said, "That's for me," and went to work. She now dances a lot more than I, and I think you will admit that she is far past the "Oh, brother" stage. As grandparents, twice over, we get a kick out of dancing the youngsters down. Although we thought we were in pretty good shape in '49, we lost a few pounds during the last week of camp when we danced 7 times in 6 days—seven hours the last day, with 3 in the afternoon and 4 at night.

♥ In addition to the regular schedule given above, I occasionally have a "big" job, when the regular routine is broken by holidays, etc. For instance the N.Y. State Ass'n of Saddle Clubs had me as M.C. and caller for their annual affair last month. At times there were over 50 sets on the floor. I have accepted a similar assignment for the N.Y. State Ass'n of Health and Physical Education at their annual party in Hotel Syracuse in January. I got a special kick out of a gratis job in the local armory where our Lion's Club gathered over 5,000 kids off the streets for a varied program on Hallowe' eve.

♥ In conclusion, let me say that I have become a mongrel caller. I like to dance and call New England style best, but of necessity have to do a little western calling at nearby Dude Ranches,

and considerable "false western" such as is commonly done in N.Y. State. Occasionally I run into an old timer who convinces me that the real old time Adirondack style was similar to that of New England. The recent race-horse rough-house often seen in various areas is evidently a perversion, largely because the ability to dance or PLAY the old tunes properly, was lost during the "Jazz" years. We have made some progress in this area as several of our dancers need only an evening at a good New England dance to make them proficient dancers. In addition, the P.T.S.A. is no longer the only local organization offering decent places for youngsters to dance in. This year they frequently have a choice of six or seven clean places on a given evening.

Mrs. Miller joins in my only regret. "We should have started twenty years ago."

"Passing by the Town-House on Saturday the 11th of this month, a piece of paper was slip into my Hand, giving notice of an Entertainment of Musick and Dancing, (call'd by the fashionable name of an Assembly) to be held at Mr. Pelham's Dancing School on the Thursday following, &c, the Entertainment, as I am inform'd is to be repeated Monthly, for the benefit of Gentlemen and Ladies. I could not read this Advertisement without being startled and concern'd at the Birth of so formidable a Monster in this part of the World; and I began to consider what could give encouragement to so Licentious and Expensive a Diversion, in a Town famous for its Decency and Good Order, and at a Time when Poverty is coming upon us like an armed Man; when our Debts and Poor are Multiplying upon us, and our Trade is Daily Decreasing."

Boston News-Letter, Nov. 9/16, 1732



THE DEAF DANCE
by
WESLEY ELVIDGE

How many of you callers in particular, and teachers and leaders in general have ever had the experience of calling square dances for the deaf.?

That pleasant experience came to me last Dec. 6th when I called at a party of the Worcester Hearing League--one of the 34 agencies partly supported by the community chest. It is a group of people ranging from hard of hearing to stone deaf.

The director of the organization called to ask if I would supervise square dances at their meeting, held in the vestry of Park Congregational Church, Worcester. Having called for every other sort of group---Catholic, Protestant, Jewish, colored and white-I saw no reason to say no, for handicapped people need square dancing more than any other group.

They had just finished supper I entered the hall with my P.A. system. Perhaps some would call the evening meal "dinner" but to an old country boy it will always be supper. The League furnished a good pianist, Mrs. J.M. Melich, a lady well versed in square dancing, having been one of the group who danced in Bancroft School a few years ago. Without Mrs. Melich's aid I am sure the evening would not have been nearly as successful or enjoyable.

We started the group as I do so many other groups of beginners, but was soon told that I must not stand directly behind the microphone,

but should be a little to one side so they might see my lips and thus be guided by lip reading. This was not too successful however for I failed to keep out of the way of the microphone.

Accordingly I decided to dispense with the oral instruction method, and with Mrs. Melich we walked them through the calls; first showing them Grand Right and Left, then we had the first couple lead out to the right, etc. then on to the next etc. all the way round the set, then Grand Right and Left again; then had the second couple start the same figure the first had done, and by that time we were ready to start the whole group once more. This time not a call was sung or spoken, instead, by means of signalling and pointing with my hands when to start and stop, and when each couple was to start, it was really remarkable how well they were able to keep with the music, which of course they could not hear. By this signal and demonstration method we were able to dance several squares, and ever since then they have clamored for square dances at all their meetings.

I have called dances for just about every kind of group there is, but I really enjoyed this one immensely, and know of no other group that seemed to appreciate my efforts to help them to have fun, which in their condition is often very difficult.

"This is to acquaint all Gentlemen and others that Edward Enstone, Dancing Master is removed to a Large House in King St. Boston, where young Ladies may be Accomodated with Boarding, and taught all sorts of Needle-work with Musick and Dancing Thursdays being publick for all Gentlemen and Ladies that please to come and see the Performance." Boston Gazette, Sept. 12-19, 1720.



SQUARE
DANCE
CLASSICS
HONEST JOHN

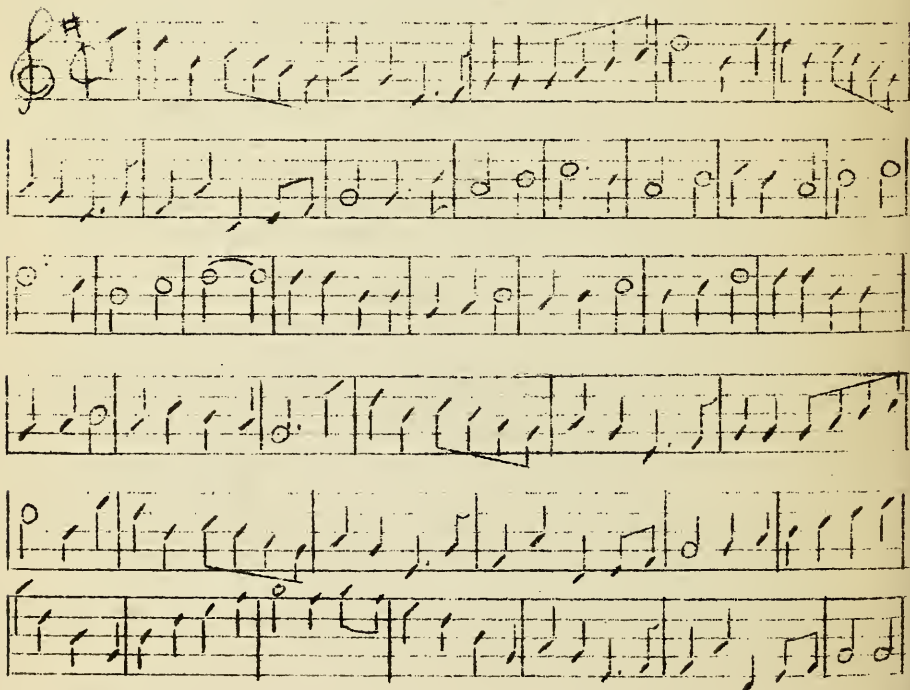


Part One

The first couple out to the right
And balance with the two,
Join your hands and circle to the left
And then here's what you do.
You chassez by, address your opposite
Chassez back, address your own,
Then right and left the way you are-
Ar-r-re, ar-r-re.
Right and left right back to place
And the ladies grand chain.
All promenade your partners.

Other couples do the same changes in turn.

The Music





The Dance

First couple walk to their right, stopping in front of the second couple. Both couples balance with each other, by taking two short steps to ward each other and two shorts steps back. They then join hands and go four hands around once. Release hands. The first couple should be about in the middle of the set, with their backs to fourth couple. Couples 1 & 2 chassez by partners with four short walking steps, gents to their right, ladies to their left, ladies passing in front of partners. The two men now bow to the opposite ladies (man 1 bows to 2nd lady, man 2 bows to 1st lady) who curtsey to them. Repeat the figure in opposite direction, bow and curtsey to own partners. Couples 1 & 2 do regular right and left figure, over and back. Then all four ladies do grand chain: 1st and 3rd ladies join right hands, 2nd and 4th ladies do the same. This makes a star. In this position ladies walk to their own left half around the set to opposite men. Ladies release their right hand star, give left hand to that opposite man who takes the lady's left in his left and turns her once around, counter clockwise as in regular ladies chain; ladies now step to center of the set, join right hands once more in a star and circle to own left half way round the set to own partner, release right hand star, give left hand to partner who turns them once around as in regular ladies chain. All promenade partners once around the set. The other couples do same figures in their turn.

This is the short way of doing the dance. Originally, each couple visited every other couple in the set doing the same figure with all of them in turn. This made a very long dance out of the first part of Honest John, and it was gradually shortened; first by omitting the promenade

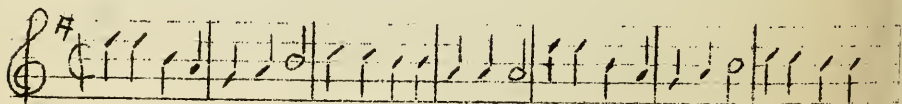
around the set, and then by having each couple do the figure with the couple on their right. We saw the dance done this short way at the Vermont Country Dance Festival, Plainfield, eight or nine years ago. The tune and calls are exactly as the group from West Newbury danced them. The caller was Charles DuBois, now of Amherst, Mass. Later, we obtained the same version from Mr. Brummer, Swiftwater, N.H.

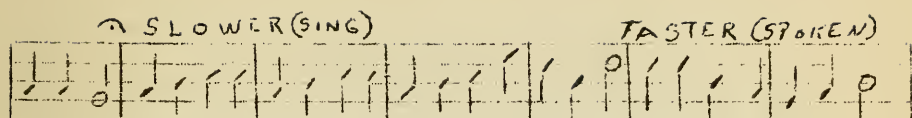
Mr Brummer wrote that Honest John was always danced in his town, for the first dance after intermission. And that all the dancers on the floor joined the caller in singing the figure "chassez by, address your opposite, chassez by address your own. Right and left the way you are, ar-r-re, right and left right back to place and all four ladies chain". Try it this way, you will get a big kick out of it and the dance will mean a lot more to you.

Honest John was originated by the Van Ormar family who once lived in Newbury, Vermont. It is known to be at least 75 years old, and is probably nearer 100. The Van Ormans were a large and very musical family, who came to eastern Vermont from New York State. Many of the family are yet living in Vermont, and they are a musical family to this very date.

Ed Larkin, Chelsea, Vt. knows as much about this dance as any other living person, and it is a shame that no one in the state has interviewed him on the subject and set his knowledge down on paper. None of us lives forever, and Mr. Larkin is well over eighty years old.

Ray Buzzell, Springfield, Vt. sends us this variant:





Use first eight bars of the music for introduction. Then start from beginning again for the dance.

Eight hands around
 (Spoken) Head couple to the right, circle four
 (Sing) Chassez by and address your opposite
 Chassez back and address your own.
 (Spoken) Right and left just as you are
 Four ladies chain (grand Chain)
 Balance partners, swing corners,
 All promenade corners.

The same gent with his new partner now leads to 3rd couple and does the same changes. Then to the 4th couple for another complete figure.

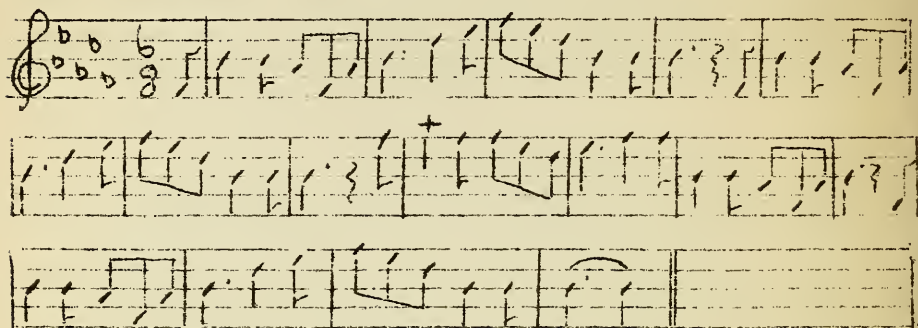
The part marked "slower" must be played while singing. Your violinist will have to watch the dancers and play this part quite slowly for the "chassez". Otherwise the tune is played fast for the other changes. (R.B.)

Honest John has been of great interest to me for at least ten years, and I would appreciate anything at all about the dance and the Van Orman family. This is a good time to extend my thanks to Ray Buzzell, Halton Richardson, Albert Quigley, Herb Warren, and Ed Brummer for their contributions to the background and variations of the dance. Other material will be gratefully received and acknowledged by the editor.

Ralph Page.

FOLK SONG

VAN DIEMAN'S LAND. Contributed by Lydia Hurd-Radcliffe College. Words as dictated by Captain Arey to Wm.B.Wheelright, 1900, at North Haven, Me.



Come all you jolly sportsmen
That travel now by night.
While in your scouting parties
Of whom you take delight.
Beware of their light infantry
And of their cursed band,
Or else you'll be transported
Unto Van Dieman's Land.

The vessel we sailed over in
They called the Rolling Jane,
All around us one blue ocean
Above us one blue sky.
Build up the fire, believe me,
And slumber if you can,
Keep off the wolves and tigers
Down in Van Dieman's Land.

The huts we had to live in
Were made of tufts of clay.
The beds we had to sleep on
I dare not, and say nay.
They yoked us up like horses
Two men within a team.

And then they did stand over us
With their Molacca cane.

As I was lying a sleeping
I had a pleasant dream.
I dreamed I was in old Ireland
Down by one whirling stream.
I dreamed I was in old Ireland
With Molly by the hand,
When I awoke my heart was broke
Down in Van Dieman's Land.

We had a lady fair on board
Jane Wilson was her name.
For fourteen months transported
And we about the same.
The governor fell in love with her
And married her out of hand,
And then we had better usage
Down in Van Dieman's Land.

Adieu to my native country
The land which I adore.
Adieu to my aged father
I never shall see thee more.
Adieu to my loving mother
And that is once the same.
O'er this wide extended ocean
I ne'er shall see again.

This song is rarely heard in this country. It has been sung extensively in Ireland, Scotland and England, and is found quite often in the Maritime Provinces. "Songs and Ballads from Nova Scotia" by Helen Creighton, contains a version with far better words than the one given here; though its tune is far inferior.



Balance the one in front of you
Then you swing her and she'll swing you
When you've swung you leave her alone
Go down the center with your own.
Go down the center two by two
And bring your partner home with you.
Come right back to where you begun
And cast off with the one you swung,
Chain the ladies over and you chain them
right back home again,
Take that lady with you and promenade
across the set.
---- turn around and right and left back
---- now balance the NEXT in line.
You balance there and keep in time
Then give her a swing while I think of
a rhyme,
---- go down the center with your own
Down the center now you'll go,
Click your heels and stub your toe,
---- cast off and the ladies chain,
You chain the ladies over
And you chain them right back home again,
Take that lady that you swung and promen
ade across the set,
Promenade her half way then turn around
and right and left back,
Cross at the head and cross at the foot
and balance the NEXT below.



Balance the next, then swing her around
 Swing her up and swing her all around,
 ---- go down the center with your own
 Go down the center with some style,
 You're having fun, why don't you smile?
 Cast off the one you swung and the ladies
 chain, you've just begun,
 Chain 'em here and chain 'em there,
 Give 'em a kiss men if you dare,
 ---- then promenade her half way,
 Promenade across the set, turn around and
 right and left back,
 ---- then balance the NEXT one there in line
 ---- now I'll swing yours and you swing mine
 Your girl's pretty but so is mine,
 I'll leave yours and take my own,
 Down the center now we go,
 The same way back when we get below,
 We'll both cast off the one we swung
 And then the same two ladies chain,
 Chain 'em here and chain across
 Give 'em back if you're not lost,
 Cross at the head and cross at the foot
 And balance the NEXT one that you meet.
 How you balance I don't care,
 Stop and swing her while you're there,
 Swing her high and swing her low,
 Then down the center now you'll go,
 Down the center two by two
 The elephants and the kangaroos,
 Come right back that's what you do,
 And cast off, you're almost through,
 Chain the ladies over, oh you chain 'em
 all the way to Dover,
 Take that lady with you and promenade
 her half way,
 ---- turn around and right and left back,
 Cross at the head and cross at the foot
 And balance the NEXT one there in line.
 etc. etc. ad infinitum.
 Actually it isn't the time to cross over
 but it finishes out the page nicely



American Square Dances of the West & Southwest. Lee Owens. Pacific Books. 182 pp. \$ 3.50.

This is a good book and I urge every would-be caller to get a copy, and read and re-read that section of the book from page 17 to 31. Alone, this is worth the price of the entire book. Here are a few quotes to prove my contention: "The only wrong things you can do in the Square Dance are to dance roughly, be inconsiderate of others in your set or on the floor with you, or to be careless in your dress, manners or dancing."

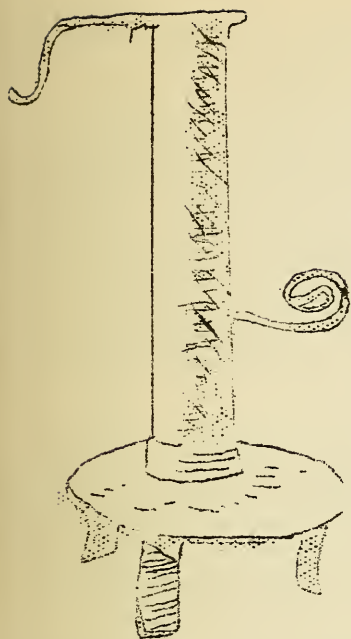
"The calls must be distinct, and in time, phrase and key with the music, and give the proper time value for each movement or combinations of movements, as indicated in these calls. The caller's responsibility is to lead, to time, to phrase, and to help the dancers. Those are the only reasons he is up there before the microphone."

Brother Owens, you better oil up your shootin' irons, for some of those western callers and an equal number of 'show off' eastern yowlers are going to start looking for you! But to continue.

"A caller must have unlimited patience, good humor, and an understanding and appreciation of the needs and problems of the dancers."

"Nearly double the rate of progress will be achieved by the use of 'live' music rather than recorded." You can say that again, Owens.

If we keep on there will be no need to buy the book. The dances, fully described with timed calls, are interesting, and I believe are typical of the dances now done in the west. Incidentally, Lee, we learned on pp 128 what is meant by 'Sashay partners half-way 'round her, re-sashay, go all the way around her.' We are old hands in the business. If we can learn from this book, then certainly new-comers can also. (R.P.)



Please Pass the Pie

In the realm of pie making, American house wives have no equal, New England wives no superior. It is our favorite dessert, a la mode or in the hand. Each Year the Union Agricultural Society Awards a \$100 prize to the best apple pie baker in Massachusetts. At their 32nd annual meeting in Worcester Memorial Auditorium last month, Mrs. Bernard Champagne, North Hampton won the award in a contest entered by 350 pie makers. 59 pies were considered good enough for the finals, and were judged by general appearance, 20 points; filling, flavor, color and texture or consistency, 50 points; texture of crust and flakiness, color and flavor, 30 points. Between tastes the judges restored their taste by nibbling on crackers. The recipe for the winning pie was:

Crust-Two cups All Purpose Flour, one teaspoon salt, one half cup lard, water to moisten (about one quarter cup);

Filling-Four or five Massachusetts grown Greenings, dash of salt, three quarter cup sugar, one teaspoon nutmeg, one teaspoon cinnamon, dot with butter;

Bake at 450 degrees F. for 10 minutes, then at 350 degrees F. for about 45 minutes. Now all that you ladies have to do is to follow this recipe and watch your husband's expanding waistline.

An old pie hand would allow that it sounds like a good pie. And before leaving the tasty

subject here's the recipe for a deep dish pie sent in by Herb Warren, Fairlee, Vt.

Molasses Apple Pie

Four cups sliced apples; $\frac{1}{2}$ cup granulated sugar, $\frac{1}{2}$ cup New Orleans molasses, 2 tablespoons butter, $\frac{1}{4}$ teaspoon nutmeg, $\frac{1}{2}$ teaspoon cinnamon. Line 9 inch pieplate with pastry. Fill pie shell with apples. Sprinkle with sugar and pour on molasses. Dot with butter and sprinkle with spices. Adjust top crust. Bake in hot oven, (450 F.) 15 minutes, then decrease heat to moderate (350 F) and bake 30 minutes longer.

Herb says that his grandmother used to make the pie "deepdish" style and he always thought it had an edge on any other breakfast food. Of course it doesn't make quite as good a "hand" pie as the regular two crust edition. But ----
" 'T ain't bad, as is".

From another Yankee culinary expert who signs herself, or himself, W.R. comes this:

"Whenever I think of bannocks, I think of whinnocks. Whinnocks make me think of cold Winter evenings when Grandmother got out the iron spider, whenever she ran short of bread from the week's baking in the old brick oven. From that spider's glossy insides, set on the wood burning range, came smoking hot supper food--delicious and unforgettable.

"Whinnocks were nothing more nor less than cream of tartar biscuits, shortened with cream but rolled out thin. Fried in the spider to a crunchy brown on both sides, the whinnocks were split open, well buttered, and served with real comb honey."

Sounds like a real tasty bit of cooking. Bet they'd be alright with maple syrup, too.

RECOLLECTIONS OF HOME REMEDIES

by

H.A. Johnson

From my earliest recollections a doctor never treated me for anything until I was through college and on my own. Mother believed most thoroughly in the efficacy of home remedies. These seemed to bring about the desired cures, in my case at least, and I had the full complement of so-called children's diseases including scarlet fever.

In our attic were many bundles, in paper bags or wrapped in newspapers, hanging from the rafters. Each bundle was labeled so that there could be no mistake as to its contents. These bundles were dried herbs that furnished the material from which mother brewed most of her cures. In early Spring she would bring downstairs a big bundle of thoroughwort, often called bonoset. She would brew a large quantity, allow it to cool, and then each member of the family was required to take a good dose three times daily. It purified the blood, she said, and gave us strength to meet the oncoming Summer; to me it was a dose of undiluted bitters. But I must admit it left a good clean taste in one's mouth. I have always been thankful that Mother was not a believer in the sulphur and molasses school of thought.

If threatened with a head cold, hot catnip tea was taken. This was a pleasant beverage and I enjoyed sipping a cup of the scalding fluid. If beset by stomach trouble of any kind we got hot peppermint brew. To this day, a few drops of essence of peppermint taken in hot water clears up most any stomach complaint I may have.

When profuse perspiration was needed, I took a hot drink of pennyroyal tea, and went to



bed under many layers of quilts, and the intended result was obtained. I have heard that in the old days people used a strong brew of pennyroyal as a lotion for mosquito bites and bee stings. Also when well rubbed on to the face and arms, it was a deterrent to mosquitoes and black flies; we never used it for that purpose.

Mother's cough drops were small cross sections of candied sweet flag roots. I used to gather the roots for her from the oozy mud along the shores of a small pond.

For many years I gathered the stock herbs which mother needed each season to keep herself well supplied. Her standbys were; thoroughwort, catnip, pennyroyal, peppermint, and spearmint when I could find it. She always had one bundle of tansy. I never knew of her using it though. The herbs were always gathered when they were in bloom, for then leaves and stems had the greatest medicinal value.

Whenever we had a cut or bruise, she first thoroughly cleansed the wound, then anointed it with a salve, the chief ingredient of which was home rendered lard. Into the lard was worked a small amount of strained honey, and to this something else, which I have completely forgotten. It might have been oil of sassafras or juniper. One thing I am sure, the salve was very healing.

Mother lived by two cardinal principles of life: 1-Cure physical ills with nature's remedies. 2-Cure spiritual ills with prayer. She lived to be 93 years of age.

FOLKLORE INSTITUTE OF AMERICA

The next session of the Folklore Institute of America will be held at Indiana University June 15 to August 11, 1950. A full program of courses in folklore will be offered by the regular Indiana University faculty and visiting specialists.

In connection with the Institute the University is acting as host to two related international meetings: July 17-22 inclusive, a meeting of the International Folk Music Council; July 22-August 5 a Midcentury International Folklore conference with the following tentative agenda:

- | | |
|-----------|-------------------------------|
| Symposium | 1. Collecting Folklore. |
| " | 2. Archiving Folklore. |
| " | 3. Making Folklore Available. |
| " | 4. Studying Folklore. |

Those interested in attending the meetings should communicate with Stith Thompson, Indiana University, Bloomington, Indiana.

These states have well organized folklore societies: Badger State (Wisconsin) Badger Folklore, published irregularly; California, Western Folklore; Colorado; Hoosier (Indiana) Hoosier Folklore; Illinois, Illinois Folklore; Kentucky; Michigan, Michigan History Magazine; New Jersey; New Mexico, New Mexico Folklore Record; New York, New York Folklore Quarterly; North Carolina; Ozark (Missouri); Pennsylvania; Pennsylvania German, Publications of the Pennsylvania Folklore Society; South Carolina Negro Folklore Guild; Southeastern, Southern Folklore Quarterly; Tennessee; Texas, Publications of the Texas Folklore Society.

A SHORT OUTLINE OF MINSTRELSY

(Concluded from last month)



We have noted how the minstrels beamed the historians of their epoch. Before leaving the subject let's take a quick glance at the type of music they best exemplified.

The folk song probably preceded the folk tale. Infant communities soon discovered that anything deemed worthy of remembering was sung about, for words rhythmically arranged, are easier to re-

call than prose.

Ballad singing suffered by the invention of the printing press. On the other hand it was the publication of the 'Percy Reliques' in 1765 that started the modern period in which popular ballads were not only accepted as literature, but were to exercise a great influence on poets from Goethe and Scott, down to Rossetti. This "return to Nature" became an irresistible movement that has not completely ended to this very day. The hunt for ballads led the way to the search for every sort of allied subjects.

What is a ballad? It is a narrative folk song. Let's see what a noted authority, MacEdward Leach, says about it:

"A ballad is a story. It emphasizes action; the setting is casual; theme is often implied; characters are usually types. The action is usu-



ally highly dramatic, often startling and all the more impressive because it is unrelieved.

"Almost without exception ballads were sung and often they were accompanied by instrumental music. The tunes are traditional and many ballads were sung to a variety of tunes."

"The ballad belongs to the folk, but it is by no means primitive or barbaric. The folk of the ballad have behind them a long tradition, a tradition partly conditioned and shaped by conscious and unlettered culture. The folk are unlettered, rather than illiterate. They have a great store of traditional story stuff, and a store of folklore, part of which is with them only conventional and half-believed in. So the ballad is likely to be a compound of folklore, legend, and local history."

From the first studies of the ballads the scholars and folklorists have been divided into two camps on the origins of the ballads. Much of the confusion no doubt comes from the fact that the first scholars, such as Grimm, Gummere, and Herder failed to make clear the difference between folk song and folk ballad. Accordingly they applied to the ballad the same conclusions that they agreed upon in the study of early folk songs. So was born the 'Communal theory' which as near as I can figure out meant that the folk ballads were originated by communal effort. Say that you were one of a large group of people ga-

thered together for any purpose whatever. A subject for a song was offered and you would make up a verse starting it off; somebody else did the same for the second verse and so on until the original subject was given a complete over-hauling.

At the present time, most scholars are pretty well agreed that the ballads had individual authorship. One person made up the entire ballad and tune. They use for argument that ballads are a product of the late Middle Ages; that they are of rather difficult form; that the tunes are intimately connected with them and are a definite part of them. This is certainly a good argument for trained authorship. Minstrels, the clergy, and wanderers are all suggested as the old 'pros who might have originated them, and perfected. After an individual sang the ballad for the first time the folk took over. Perhaps the next man to sing it omitted a verse, or changed a verse, or added one. Maybe he recalled the tune imperfectly. The ballads were oral remember, and the printing of words and music something in the far distant future. Through many years of singing them the folk did more and more changing of the ballads. Sometimes the change was for the better. Sometimes for the worse. Whichever way the change went, the folk had their way with them and over the years put their mark upon them. It is a distinguishing and unmistakable mark.

The best known of all the English ballads are the Robin Hood ballads. Who cares whether or not Robin Hood ever lived. If he didn't, he should have. The Robin Hood that we know in the ballads is pure folk creation and the only character in English balladry around whom there has developed a whole cycle of balladry. Many of the Robin Hood ballads are found in accounts of the 15th, 16th, and 17th centuries. The best are the earliest.



Scotch ballads are apt to be short. Most of the fairy-lore and supernatural ballads are of Scottish origin. Also the short tragic ballads of the Border. These Border Ballads are more often than not exciting tales of border feuds between rival clans, cattle raids, and of the eternal clashes with the English.

The last stronghold of European minstrelsy was in Ireland. Rightly so perhaps for no music has had more influence on the folk tunes of other nations, than has the music of Ireland.

The Welshman, Powell, tells us that in 1078 Gryffith ap Conan, King of Wales, "brought over with him from Ireland divers cunning musicians into Wales, who devised in a manner the instrumental music now used there".

Ireland was, in the earliest ages, the school of music for Scotland. It continued to be, down till a recent period. Jamieson, writing in the last century says: "Within the memory of persons still living, the school for higher poetry and music was Ireland. And thither professional men were sent to be accomplished in these arts." The high esteem in which music was held in Ireland is shown in a thousand legends. Their musical instruments were as esteemed and but little less adoringly cared for than the musicians.

The old jig tunes of Ireland were originally clan marches; played by the minstrels, harpers and pipers at the head of the clan. Countless other dance tunes were first Irish folk songs. Frequently, nothing has been changed but tempo.

The opinions of scholars, historians, poets,



and travelers in different ages show that Irish musicians were at all times acknowledged to be supreme as harpers. The harp of the Irish minstrels is fully as well known as are the thousands of tunes once played on them. No finer accompanying instrument has yet been found.

A strange survival of old world minstrelsy could be found in Ireland until comparatively modern times in the 'keening for the dead'. The keens must not be confused with the peculiar wail or death-cry known as the Ullagone. Keens are articulate utterances with a strongly marked rhythm. They are in praise of the merits of the dead, frequently reproaching him for leaving his family, and on and on and on in like vein. Irish keeners are invariably women; old women, who have known the dead and his family for years.

Many of the minstrels are known to have been blind. The connection of this affliction and folk songs is noteworthy. It is not too great an exaggeration to say that had there been no blind people in the world, there would have been few ballads. Who knows, but that Homer would not have earned his bread by bread making instead of by enchanting the children and all the wise men of after ages, had he not been one "followed a guide"?

Of late years there has been an intensification of interest in ballads and ballad singing. Who is there to disagree that Burl Ives and Richard Dyer-Bennett are not worthy to be

called "20th Century Minstrels?" And is not John Jacob Niles as great a composer of folk songs as any of the unknown minstrels who originated the Robin Hood Ballads?

Of all the many nations who have well organized Folklore and Folksong Societies, there is none to compare with Finland. The first folklore society in the world was organized in Finland in 1831. That's right, 1831; over one hundred years ago. Since that time the Finnish Literary Society has collected 75,000 mythical legends; 20,000 historical and local traditions; 10,000 etiological legends; 20,000 folk tunes; 100,000 customs and proverbs. Surely this is a record of which to be proud.

As early as 1836 the society published an appeal to the country people, urging them to collect and bring in folklore materials. From year to year it has continued to give scholarships to young students, sending them to all parts of the country to collect folklore.

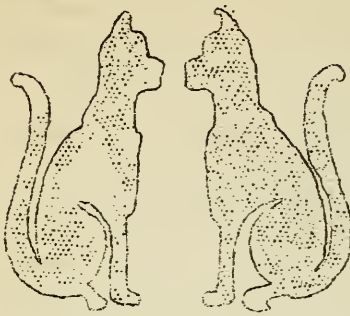
One of the finest things the society has accomplished is the gathering together and publishing of their great national epic, the Kalevala, in 1835, and revised and expanded in 1849. This heroic epic is the chief product of the folk poetry of the country, and should be required reading in every school in our own nation.

"Give me the making of the songs of a nation and I care not who makes its laws". No truer words have ever been spoken.

Ralph Page



THE TOWN CRIERS



Born: Dec.26 to Win and Ton
Potter,a son, James Van
Cleve. *****

A beginners square dance
class starts at the YWCA in
Boston, Feb.7, 6:30 - 7:30.
The class will run for 16
weeks, with Joe Blundon as
instructor. On the same date
Ralph Page begins a class in
International dances, 7:30 -

8:30. Registration for one or both classes at
the Health Education Dept. YWCA, Boston, Mass.
The 16th annual National Folk Festival will be
held in St. Louis, at the Opera House, Kiel Municipi-
pal Auditorium, next April 12-15. Many of last
year's participants are included in the 30 min-
ute sound film made by the U.S. Army Office of
Civilian Affairs for use in the occupied coun-
tries, and is now being exhibited in those nation-
to large audiences. The Cultural Division of the
State Department has made translations of the
films in 27 different languages. Festival parti-
cipants and sponsors have made this possible.
The 19th annual Winter Carnival of the Jaffrey
M.H. Outing Club is planned for Feb. 24-26. This
colorful event will include wood sawing and log
chopping contests, horse and ski races as well as
exhibitions of figure skating by well known ex-
perts, and a square dance in Legion Hall, Feb. 25.
Tom Scott, arranger and composer of American and
foreign folk songs came to Colby Junior College
Sat. Jan 14. Known as the American Troubadour, Mr
Scott sang freely from his wide repertoire and
explained interesting features of his songs.
Folk Dancing is becoming increasingly popular
at the Youth Center, Chester, Vt. Also popular are
classes in textile weaving and tincraft.
World Fellowship Night, to which persons of all
races, religions and creeds are invited, will be
held at Boston Opera House, Feb. 5. Plans call for

a symphony concert with an orchestra under the direction of Arthur Fiedler, folk dancing also. The Philadelphia Mummers held their annual parade one week late this year, when the 100 year old event was staged before a half million on-lookers Jan. 7. The Mummers, with their gaily decked floats and strutting string bands, marched under sunny skies, but were buffeted by a head-on 40 mile-an-hour wind.

Another folk event went by the boards recently in Scotland at the Braemar Games, when no one was found strong enough to toss the caber properly. The caber, a larch tree trunk 20 feet long weighing 350 pounds was stored away until next year. Over 40 years ago Alec Cameron of Inverness-shire tossed this caber. No one has since. Richard Dyer-Bennett, 20th century minstrel gave a folk song concert in the Boston Opera House Jan. 10th. Mr Dyer-Bennett is spending the winter in Woods Hole, Mass.

Funk & Wagnalls have recently published a most interesting book for those who like folk songs folklore, or dances. "The Standard Dictionary of Folklore and Mythology and Legend", sells for \$7.50 and is worth every cent of it. This is the first volume of a two volume edition, and it contains material alphabetically A through I. Pop Smith, Winsted, Conn. caller wishes it to be brought to the attention of all square dancers that he and the 4H club, Litchfield, Conn. will once more co-sponsor the 4th annual square dance festival and callers jamboree this coming spring. The event will be staged either in Regional High School, Falls Village, Conn. or the State Armory, Torrington, Conn. Anyone wishing further information contact Pop Smith, 243 Oak St. Winsted, Conn. Wesley Elvidge is starting a beginners class in square dancing at the First Baptist Church in Worcester alternate Friday nights. First class is Jan. 6th.

Paul Hunt and his Rock Candy Mountaineers are at Hempstead High School the first and third Sat-

urdays of the month. The same orchestra will be heard in Levittown, Feb. 12, when Ralph Page comes down from N.H. to call contras and squares.

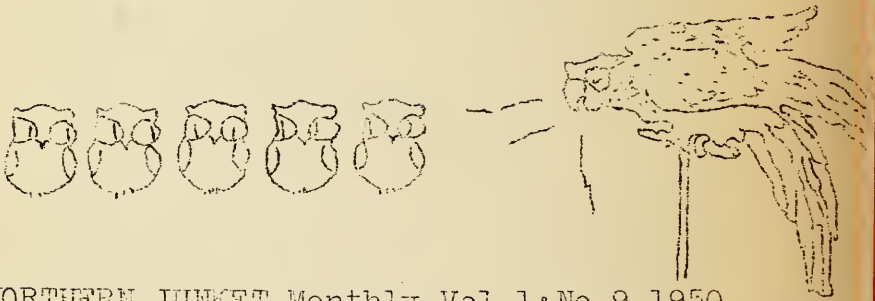
Joe Perkins is calling at The First Church in Salem, Mass. the last Saturday of every month. He is also calling for the Topsfield Hoedown in the town hall, Topsfield, Jan. 21.

The winter series of square and contra dances at the YMCA Worcester began Jan. 9th and will be held alternate Mondays thereafter. Ralph Page is the caller.

Write to Larry Eisenberg, 2403 Branch St. Nashville, Tenn. for a list of his new recreational books containing dances, games, skits and stunts. Leaders of new groups will find a wealth of material in them.

If you live in or near N.Y. City you might like to hear the Carib Singers in "A Calypso Festival" at Kaufman Auditorium, Sat. Jan. 21, 8:40 pm.

Herb Greggerson, famous Texas caller is on tour of the east, and is booked for a two day institute in Brockton, Mass. Jan. 23-24. Herb is also a featured caller at a square dance festival, Sun. Jan. 22, in Newark, N.J. at Wide Away Hall.



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